

NEW AND IMPROV(ED)

NEW MUSIC AMERICA AT DISVA

MONDAY, APRIL 7, 1986 • 8:PM •

DENNEY THEATRE • 522-7811 •

WORKS BY: RAWCLIFFE • MITCHELL •

POMEROY • ROSENBOOM • VIERK •

KLUCEVSEK •

NEW MUSIC AMERICA '86

and

The HIGH SCHOOL for PERFORMING and VISUAL ARTS

present

NEW AND IMPROV(ED)

Denney Theatre

Monday, April 7, 1986

8:00 pm

PROGRAM

In the Beginning III (1979) David Rosenboom

The Cimarron Wind Quintet

Melissa Suhr Flegle, flute

Linda Gall, clarinet

Spring Hill, oboe

Juliet Chapplelear, bassoon

Ronald Mason, French horn

Ancient Beasts Susan Rawcliffe

Susan Rawcliffe, didjeridu, triple ocarina, and pre-recorded tape

Road Runner (1986)** John Zorn

Guy Klucevsek, accordion

**world premiere

INTERMISSION

Manhattan Cascade (1985) Lois Vierk

Guy Klucevsek, accordions (one live/three taped)

The Winner of our Dis-Content:

Writing Between the Lines Jim Pomeroy

Jim Pomeroy, vacuum cleaners and pre-recorded tape

Transfusions (1984) Janice M. Mitchell

Richard Nunemaker, alto saxophone

David Zeagler, trumpet

Paul Harris, tenor saxophone

Wesley Zeagler, trombone

The Cimarron Wind Quintet is a chamber music group which performs a diverse repertoire, from classical to modern works. The quintet has been an active performing ensemble in the Houston area since the fall of 1981. As regular performers for Young Audiences, Inc., they present over 60 concerts a year for elementary and secondary school children. In May, 1983, the Cimarron Wind Quintet was recognized as a nationally emerging chamber ensemble by capturing First Prize at the 12th annual Chamber Music Competition of the Monterey Peninsula in Carmel, CA.

The title, *In the Beginning*, refers to a model of proportional structures in music from which a unique harmonic and rhythmic language is derived. A series of works for various instrumentations has been composed with this language. The system emphasized irreducible ratios with inversional symmetry (eg, $2/11$, $3/10$, $11/2$, $10/3$, etc.) within the limit of and including the number 13. The composition mirrors nature in the creation of singularities, particles, or differentiated units of perception. It does this by making use of the idea of resonance as a key to creation within an initially smooth medium, like undifferentiated space or the undisturbed surface of a calm lake. Resonance represents the force of drawing together patterned relationships which outline natural ontological evolution. The harmonic and rhythmic space is the medium; the composer and performers provide the initiating force; the system of proportions articulates growth when interactions produce reinforcement and decay when they produce collisions.